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ABSTRACT

This study discusses a visual communications project designed to develop activities to promote visual literacy at the elementary and secondary school levels. The project has four phases: (1) perception of basic forms in the environment, what these forms represent, and how they inter-relate; (2) discovery and communication of more complex perceptual elements, such as distance, angle, depth of field, contrast, texture, sequence, and the relationship between sound and image; (3) perception of the spatial and sequential relationships between image and sound, and (4) synthesis of these skills. Throughout the project the children learn to understand and operate the equipment of the new media and to use this knowledge to communicate ideas. A tentative outline of skills to be taught in units on visual perception, still photography, the relationship between sound and image, media hardware, and multimedia comparisons is presented. The study includes suggested teaching activities for the first three phases of the project. (Author/DI)

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MILFORD VISUAL COMMUNICATIONS PROJECT

OBJECTIVES

PROJECT OVERVIEW

OUTLINE OF SKILLS

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OBJECTIVES

The major objectives of the Milford Visual Communications project are as follows:

1. To develop activities which will promote visual literacy in children.

2. To determine in what sequence these learning activities should be implemented in the classroom.

3. To develop activities through which students be made aware of the potential and limitations of the several communications media and the effective utilization of these media.

4. To develop activities which will enable students to analyze and to critically evaluate the form and content of communications received via these media.

5. To determine how visual skills and "traditional" language art skills are related.

6. To determine the methods and materials best suited to the implementation of the above goals.

PROJECT OVERVIEW

1. During the initial phase of the project, children learn to perceive the basic forms common to their environment, what these forms represent, and how they inter-relate. Children learn that the form which things take often implies meaning. Then they learn to communicate their individual perceptions to others--through telling, drawing, showing, and writing. The learning which children acquire during this phase will serve as the foundation for the development of more sophisticated perceptual skills, for the use of more complex media, and for the ultimate appreciation of the various media.

2. In the second phase, children discover and communicate more complex perceptual elements, including distance, angle, depth of field, contrast, texture, and sequence. They also perceive the relationship between sound and image. Using slide projectors, tape recorders, etc. children communicate their perceptions and ideas to others.

3. During the third phase, children discover how the addition of sound can increase the effectiveness of visual communication. They perceive the spacial and sequential relationships between image and sound. Using more sophisticated media (film, television, slide tapes,, children continue to express their increasingly complex ideas to others.

4. The final phase represents the synthesis of prior skills and learning in activities designed to help children utilize all media to better perceive and understand themselves and their world. They learn to utilize the literatures of image, print, and sound to gain the experience necessary to meet these objectives.

5. Throughout the project, children learn to understand and operate the equipment of the new media and to utilize this knowledge as a means of communicating ideas. Through this experience, children discover the potentials and limitations of new media hardware, and in the process learn to avoid being intimidated by the technology.

Much of the evaluation of the efficacy of the Visual Communications Project must be based on the recorded observations of the teachers who participate in the project. Provision will be made to insure that teachers carefully and objectively record their observations concerning the content and methods tried in their classrooms.

In addition, instruments such as the Dailey Language Facility Test and the Lowenfeld Tests for Visual and Haptical Attitudes will be utilized to evaluate the project. The directors of the project are developing instruments which will also be applied to evaluate the efficacy of instructional methods utilized to help students acquire desirable skills.

TENTATIVE OUTLINE OF SKILLS

A. Visual Perception (Primary emphasis, grades 1-3;
Secondary emphasis, grades 4-6)

The student is aware of visual elements and relationships within his environment and is able to communicate his perceptions to others by means of speaking, writing, drawing or acting.

1. The student can express verbally that which he sees.

2. The student can communicate, through body language, verbal messages and visual images.

3. The student can recognize shapes and line patterns in his environment and can see isolated structures as parts of a whole.

4. The student understands how shapes can affect meaning.

B. Still Photography (Primary emphasis, grades 4-8;
Secondary emphasis, grades 1-3; 9-10)

1. The student is able to look at things from different distances and angles and understand when each type of shot (view) might best be used.

2. The student gains a total awareness of a subject by viewing it through a succession of shots.

3. The student can group pictures in meaningful series and sequences.

C. Relationship Between Sound and Image (Primary emphasis, grades 4-8; Secondary emphasis, grades 1-3; 9-10)

1. The student understands that sound can relate to picture harmoniously or contrapuntally.

2. The student understands that the addition of sound can increase the effectiveness of visual communication.

3. The student can perceive the spatial relationship between sound and picture.

4. The student can understand the sequential relationship between picture and sound.

D. Media Hardware (Primary emphasis, grades 6-10;
Secondary emphasis, grades 3-5; 11-12)

The goals listed in this section are to be realized wherever applicable during the implementation of activities connected to other sections of the visual communications project.

1. The student learns to understand the theory and operation of media hardware (cameras, projectors, recorders, TV, etc.)

2. The student avoids being intimidated by the "power of the media."

3. The student uses these instruments to more effectively communicate with others.

E. Multi-media Comparisons (Primary emphasis, grades 9-12;
Secondary emphasis, grades 6-8)

1. The student learns to discern and appreciate the unique manners in which the print media (novel, short story, poetry, drama, non-fiction) and audio-visual media (film, television, and radio) communicate meaning.

2. The student learns to recognize the political and emotional power of the media (i.e. advertising and propaganda).

3. The student discovers the potential and limitations of various media - newspapers, magazines, television, film, and radio - for reflecting reality.

4. The student learns to exercise critical judgment in relation to the various media.

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VISUAL PERCEPTION

Phase I

VISUAL COMMUNICATIONS PROJECT

Milford Exempted Village Schools
Milford, Ohio 45150

Visual perception, the first phase of the Milford Visual Communications Project, helps children perceive the basic forms common to their environment, what these forms represent, and how they inter-relate.

Children discover that the form which things take often implies meaning. Then they learn to communicate their individual perceptions through telling, drawing, showing, and writing.

The skills which children acquire during this phase will serve as the foundation for the development of more sophisticated perceptual skills, for the use of more complex media, and for the ultimate appreciation of the various communications media.

The specially prepared materials designed for use in this phase of the visual communications program are described and explained in Section X of the teacher's handbook which also contains other important information relevant to the program.

Roy Ferguson
Jon Shorr
Co-directors
Milford Visual Communications Project

VISUAL PERCEPTION

I. THE STUDENT CAN EXPRESS VERBALLY THAT WHICH HE SEES.

A. PURPOSE: To demonstrate the need for preciseness in communication.

PROCEDURE: Students draw a series of pictures which explain how to do something. Then other students translate the pictures either into actions or into a verbal explanation. Students then evaluate the effectiveness of the communication. Was it successful? If not, where did the failure occur? Were the communications interpreted as they were meant? What did the communications need in order to be totally effective?

This is an excellent opportunity to introduce students to the communication process. Such an understanding is vital to the development of both visual and language arts skills. See Teacher's Handbook, Section I for a discussion of the communication process.

B. PURPOSE: To demonstrate the need for exact, precise description.

PROCEDURE: One student looks at a series of visual images (See Teacher's Handbook, Section X) and describes them to others who try to recreate the images on paper based solely on his verbal description. Then students analyze the results, and discuss why some communication failed and other was successful.

C. PURPOSE: To demonstrate the relationship between image and sound.

PROCEDURE:

1. Students listen to several sounds (for example, a very loud train or a very distant voice), and draw what they hear in relation to themselves (huge train, small person). Then they compare pictures and explain why they drew them as they did. See Teacher's Handbook, Section X for a description of the tapes available for use in this activity.

2. Students are given a map of familiar surroundings (the school, for example). Then they listen to a series of sounds and mark on the map where they would be if they heard the sound. (See Teacher's Handbook, Section X)

3. Students listen to several series of sounds (See Teacher's Handbook, Section X) and draw five pictures in a comic strip format, which would sequentially illustrate the sounds. Some of the sound series are related in an obvious way (running footsteps, slamming car door, starting motor, etc.); others seemingly have no logical relationship (fire-engine siren, person laughing, bird cackling, etc.) except that which students give them in their drawings. The process can be reversed as the children make drawings and then record sounds which are related to the drawings. The pictures which the children draw can be made into slides with the visual-maker and can be combined with the sounds in a slide-tape recording.

II. THE STUDENT CAN EXPRESS HIMSELF VISUALLY.

A. PURPOSE: To demonstrate that physical gestures and actions can have meaning.

PROCEDURE:

1. Students act out single concrete descriptions (animals, trees, etc.) and other students interpret them. Then students present more complex and abstract descriptions (storm, fire, etc.). Next, students use body language to convey verbal rather than purely visual language (e.g. "Mary had a little lamb"). The descriptions are video-taped or presented directly to other students who analyze the effectiveness of the communication.

2. Students discuss body language as a vehicle of communication and record a number of examples of body language (finger over the lips, hand held up, etc.) on the video-tape recorder. Then students spend a period of time using body language instead of verbal language whenever possible.

B. PURPOSE: To demonstrate that totally visual communication can be effective.

PROCEDURE: Students view silent films (See Teacher's Handbook, Section X) and discuss the effectiveness of the communication (not only specific actions, but also nuances, feelings, general ideas associated with these actions). Then students make their own silent films or video-tapes and show them to other students who evaluate the effectiveness of the communication.

III. THE STUDENT CAN RECOGNIZE SHAPES AND LINE PATTERNS IN HIS ENVIRONMENT AND CAN SEE ISOLATED STRUCTURES AS PARTS OF A WHOLE.

A. PURPOSE: To demonstrate that there are basic forms (rectangles, circles, triangles, etc.) which shape one's environment.

PROCEDURE: Students discuss the various forms which are common in man's environment and they discover that basic shapes recur. They speculate as to why this is true (function). Shapes in the classroom (rectangular blackboards, square desks, round clocks, etc.) can be used as stimuli for class or small group activities. Students also discover that these shapes are observable in nature although they are less rigidly structured. In small groups or individually students could draw or make lists of the elements in natural and man-made environments which reflect one of the basic shapes. (Perhaps this activity could take the form of a game.) Then students compare lists. Next, students search for magazine pictures which contain the various shape. The pictures can be used in several ways to increase perception: 1) The teacher shows various pictures to the class and challenges them to discover the shape(s); 2) In small groups students show their pictures and have other group

members find the shape(s); 3) Students can make slides of certain pictures and can project them on the screen for student discovery; 4) Bulletin board displays can be made with the pictures, encouraging students to perceive the abundance of basic shapes in the environment.

B. PURPOSE: To become aware that certain shapes recur in man's environment.

PROCEDURE: Students are taken on a walk during which they identify basic shapes in their actual environment (square houses, triangular-shaped leaves, etc.). If cameras are available, students take pictures of the different shapes. When prints return, children can exchange pictures, make bulletin boards for discovery, and later can make displays which reflect their discoveries. Students might speculate as to why these shapes recur. (Function)

IV. THE STUDENT UNDERSTANDS HOW SHAPES CAN AFFECT MEANING.

A. PURPOSE: To show that the shape affects meaning.

PROCEDURE: Students are shown slides of children arranged in various shapes (holding hands in a circle, two lines facing each other, a square of boxball players). (See Teacher's Manual, Section X). They speculate about what the shapes mean (circle suggests belonging, straight lines suggest two opposing sides). The meaning which shapes convey will be further illustrated by slides such as the following: a circle of children with a child on the outside; a line of children with a leader.

B. PURPOSE: To show that people attach different meanings to the same shape.

PROCEDURE: Students take a shape (square, circle, etc.) and to list or to draw different manifestations of the shape (baseball diamond, classroom, record jacket, etc.), indicating their meaning. Then the students share their discoveries.

C. PURPOSE: To show that the same shape can have different meanings.

PROCEDURE: Students are shown a series of slides each of which contains a cross. The students are encouraged to discover the cross in each picture and to identify the meaning which each cross projects. During the discussion, students see that some of the crosses represent standard symbols (Christian cross, cross-road signs) and that others simply remind us of their function (cross in boxball court). Still other crosses fulfill aesthetic purpose. Some crosses serve two functions (a cross which forms part of a door could be both functional and aesthetic). The students then find examples of this shape on their own (magazine pictures, photos, etc.).

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STILL PHOTOGRAPHY

Phase II

VISUAL COMMUNICATIONS PROJECT

Milford Exempted Village Schools
Milford, Ohio 45150

Still photography, the second phase of the Milford Visual Communications Project, focuses on the use of the camera as a vehicle of communication. Students learn to accurately perceive and record a subject, and they discover how to clearly and effectively convey their perceptions to others.

Also, during the still photography phase, students learn that the camera can be manipulated to project a distorted view of a subject, and they begin to form personal standards of honest, unbiased visual communication. There are opportunities for students to apply these standards to their own visual communication, to television news and documentary, and to advertising techniques.

Several of the activities can serve as springboards to the study of film and television.

The specially prepared materials designed for use in this phase are described and explained in Section X of the teachers' handbook which also contains other important information relevant to the program.

Students' understanding and use of hardware is an important component of the project. Whenever possible they should be given the opportunity to use cameras, projectors and recorders and to develop an understanding of the principles according to which these devices operate.

Finally, there are numerous applications of visual activities to the development of the students' language arts skills. The teacher is encouraged to take advantage of these relationships in order to reinforce skills in both areas.

ELEMENTS OF PHOTOGRAPHY

I. THE STUDENT IS ABLE TO PERCEIVE A SUBJECT FROM DIFFERENT ANGLES AND DISTANCES AND IS ABLE TO UNDERSTAND HOW EACH VIEW (SHOT) CAN BEST BE USED TO COMMUNICATE ABOUT THE SUBJECT.

A. PURPOSE: To demonstrate the relationship between distance and size.

PROCEDURE:

1. Students in small groups are given several photographs of a running child (See Teacher's Handbook, Section X). Some photographs, all of which were taken at different distances from a fixed observer, show the child running toward the observer; others depict the child running away. Students arrange the photographs in such a way as to make the child move closer and then depart in the other direction. Once the arrangements have been made, students discuss the reason for their choices. (Why are the small pictures at the beginning and the end? Does the child really grow larger and then shrink?) Next, students view slides of the running child and observe the movement of the child as he comes closer and then runs away. Next, students create their own original sequence, either by drawing a series of views or by taking pictures if cameras and film are available.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: During this activity students can discern that the shots taken from various distances communicate different ideas about the subject. The long-long shot at the beginning gives little specific information about the child himself, yet provides clues concerning the environment in which he exists. As the views become closer, more is discovered about the child: that she is running; that she is wearing certain clothes; that she is a girl. A medium close-up even suggests the child's state of mind and provides possible clues as to why she is running. As students discuss what the various shots communicate, students can begin to develop a knowledge of basic film terminology -- establishing shot, long shot, medium shot, close-up (See Glossary, Section IX, Teachers' Handbook). See Objective IIB.

This activity also provides the opportunity for students to discover that there is a logical basis for arranging shots in a certain order (sequencing). See Objectives IIB and IIC.

APPLICATION TO LANGUAGE ARTS: Students write a paragraph describing the approach and departure of the running child. They discover:

1. that both the image and print descriptions require a certain order (coherence),
2. that the degree of description possible, and even desirable, differs in image and print media,
3. that each of the media communicates certain kinds of ideas more effectively than the other.

Print, for example, can often express a subject's inner thoughts more effectively than images which, in turn, are able to describe scenes with greater vividness.

During the course of the visual communications program, students should develop an awareness of the comparative strengths (and weaknesses) of the image and print media as communication devices. See Teacher's Handbook, Section II, for a comparison of the print and visual media.
This activity provides an excellent opportunity to teach elements of effective written description (vivid details, figurative language, climactic order) and to compare and contrast these elements to those of effective visual description. Some descriptions could be oral, providing an opportunity to discuss effective speaking.

HARDWARE THEORY AND OPERATION:
This activity provides the opportunity to discuss composition of pictures (See Section III, Teachers' Handbook). Students can operate still cameras and the visual-maker. The theory and function of the visual-maker can be discussed. (See Teachers' Manual, Section VIII).

2. Students view a series of pictures and/or slides which represent different views of the same objects. For example, they observe shots of a balloon from various distances and note that, although it is smaller in some pictures because the context in which it appears has diminished correspondingly, the balloon itself has not shrunk. Then students view shots of a balloon before and after air has been let out of it. They discover that they know that the balloon has actually shrunk because the context has not diminished proportionately. Students view similar pictures and determine whether the subject is actually smaller or larger, or whether camera distance has been varied. (See Teachers' Handbook, Section X for a description of materials designed for use in this activity). Next, students cut out pictures from magazines, then show their pictures to classmates and describe the size of the subject, distance from camera, and angle of camera. Finally, if cameras are available children take pictures which illustrate concepts learned earlier.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES:

Students' understanding of visual terms can be reinforced during this activity as students discuss the various pictures and slides. (See Objective IIA).

Students might observe that the camera can be manipulated to deliberately project a misconception (for example, a toy train can be photographed in such a way as to make it appear to be a real train). A discussion, during which students debate the validity of such use of the camera, could ensue. Questions such as the following might arise:

Is it wrong to use a set in a film or a television program?

Is there a difference between such manipulation in fictional films and television programs and in films which purport to represent the truth?

The teacher at this point might decide to undertake a study of persuasion, advertising, and propaganda techniques (See Teachers' Handbook, Section V). A variety of television commercials is available for use in such a study. (See Teachers' Handbook, Section X).

APPLICATION TO LANGUAGE ARTS: If students undertake a study of persuasion, advertising, and propaganda techniques, parallels can be drawn in the print medium.

HARDWARE THEORY AND OPERATION: Students' understanding of picture composition can be reinforced. Slide projectors and still cameras can be operated by students.

B. PURPOSE: To demonstrate the relationship between camera distance and angle and effective visual communication.

PROCEDURE: Students view a series of slides and/or pictures which focus on a single subject. (See Teachers' Handbook, Section X, for a description of the slides.) The pictures and slides have been shot from various distances and angles. (See Teachers' Handbook, Section X). Discovering that each of the shots tells something different about the subject, students discuss why some pictures communicate an idea of the subject more effectively than others. (Some are too close; others too far away. Some are taken from poor angles.) Using still cameras or the video tape recorder, students plan and take a series of shots which tell about a single subject. They plan camera angle and distance so as to insure a clear and complete view of the subject. For example, a certain desk could be described by a medium shot establishing the desk's location, a high-angle shot showing markings on the desk-top, a low-angle shot revealing the gum underneath the desk, etc.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: Students can decide which pictures (or slides) should be discarded and which should be retained in order to communicate an accurate idea of the subject. (See Objective IIA). Also, students' understanding of visual terms can be reinforced during this activity (See Objective IIA).

APPLICATION TO LANGUAGE ARTS: Students write a description of a single subject and reinforce their knowledge of the elements of effective written description (See Objective IIA). Students can apply the same principles by presenting oral descriptions to other students and by locating effective descriptions in books and magazines.

HARDWARE THEORY AND OPERATION: Principles of good still picture composition can be reinforced (See Teachers' Handbook, Section III). Students can operate still cameras and the video tape recorder during this activity.

C. PURPOSE: To demonstrate how the camera (moving eye) can enhance the meaning of a visual experience.

PROCEDURE: Students present a play (either their own or someone else's) twice. The first time, students video-tape the play from a fixed position (one point in the audience). While viewing the video tape, students determine where the movable camera should be employed to enhance the effectiveness of the play. Then they make the second video tape accordingly. The controlling factor is: "Where should the emphasis be at any given moment?"

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: Students' understanding of previously-learned visual terms can be reinforced during this activity (See Objective IB).

Students' use of television provides the opportunity for a study of commercial television. See Teachers' Handbook, Section X, for a description of especially prepared materials for use in this study.

Also, as they employ the movable camera, students can develop an understanding of additional terminology (i.e. Zoom, pan, etc.). See Teachers' Manual, Section IX.

APPLICATION TO LANGUAGE ARTS: Students' understanding of drama can be developed as they produce (and, perhaps, write) a play.

HARDWARE THEORY AND OPERATION: Students should be given the opportunity to operate the television camera (placing the camera, zoom, framing, adjusting the lighting, etc.). Further, they should thread and operate the video tape recorder. Finally, students can criticize their efforts in camera operation according to whether ideas were clearly communicated to the audience.

II. THE STUDENT IS ABLE TO GROUP PICTURES IN MEANINGFUL SERIES AND SEQUENCES

A. PURPOSE: To demonstrate that visual subjects can be related according to their content and/or structure.

PROCEDURE: Students discuss the different bases by which people classify the objects in their world (size, form, function, class). Then they form small groups and choose a common characteristic which will serve as a basis for classifying pictures which they will cut out from magazines. Students bring the pictures to school and the members of the group decide whether each picture possesses the common characteristic. Then each group makes a collage using all of the pictures. When they are finished, each group shows its collage to the rest of the class who try to determine the basis (common characteristic) for classifying the pictures. Finally, each group answers challenges from other students as to the inclusion of certain pictures in the collage.

B. PURPOSE: To demonstrate that visual statements can be made by arranging pictures in a certain order.

PROCEDURE: Using Kodak Photo Discovery Sets (See Teachers' Handbook, Section X) students arrange pictures in meaningful sequences. The sequences may be shorter ones based on the individual incidents depicted in the Photo Discovery Sets or may be longer statements which logically combine several incidents. Students then compare their sequences. The criterion for judging the efficacy of the visual statements should be whether they clearly communicate an idea.

RELATION TO OTHER VISUAL LITERACY ACTIVITIES: During this activity, students should realize that by arranging shots in a certain order (sequencing), one can tell a story with a camera (See Objective IIID).

A discussion, of the differences between the visual story and the print story might ensue. During the discussion students' knowledge of the differences and similarities between the visual and print media could be reinforced (See Teachers' Handbook, Section II).

The need for unity, coherence, and transition in visual communication can become apparent to students as they discuss the efficacy of the visual statements made with the Photo Discovery Sets.

If cameras are available, students can plan and photograph their own original stories.

APPLICATION TO LANGUAGE ARTS: Students write a story based on those which they have created with the Photo Discovery Sets. Elements of fiction (characters, plot, setting, etc.) are discussed. Then students write original stories.

C. PURPOSE: To demonstrate that effective visual communication demands unity, coherence, and transition.

PROCEDURE:
1. Students view a series of pictures (or slides) which are arranged to describe a process (See Teachers' Handbook, Section X). As they analyze the sequence, students discover that to communicate clearly, one must
    1. include information pertinent to the main idea (unity),
    2. arrange the visual information (shots) in a logical manner (coherence),
    3. clearly indicate the relationship between succeeding shots (transition).

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: Students discover that by arranging shots in a certain order the camera can communicate a process (See Objective IIIC).

APPLICATION TO LANGUAGE ARTS: Having realized that clear visual communication requires unity, coherence, and transition, students

discuss how these principles can be applied to written communication. Then students write paragraphs which reflect these principles.

2. PROCEDURE: Students draw a series of pictures which depict a specific occurrence. When finished, they show their drawings to others who try to interpret them. They discuss why some drawings communicate clearly and others do not. During the discussion, students discover that effective visual communication must be unified, coherent, and must have adequate transitions between components (shots). Slides of the better sequences may be made with the visual-maker and then projected on the screen to reinforce previously-learned concepts.

   RELATION TO OTHER VISUAL LITERACY OBJECTIVES: When slides of the sequences are projected on the screen, students could begin to develop an understanding of how film functions. A cartoon, for example, is an extension of what students have done with the visual-maker during this activity -- it is a series of many drawings arranged in sequence, photographed, and then drawn through a projector at a certain speed. A parallel could be drawn to the regular film (a series of pictures drawn through a projector at a certain speed). If students are inclined, a study of films and film-making could be undertaken at this point (See Teachers' Handbook, Section IV).

APPLICATION TO LANGUAGE ARTS: Students can apply the concepts of unity, coherence, and transition to written communication by writing a narration of the event described in their photo sequence.

HARDWARE THEORY AND OPERATION: This activity provides an opportunity for students to learn the theory behind the visual-maker, the slide projector, and the film projector (if a study of the film is undertaken). Also, students should be allowed to operate all four devices.

III. THE STUDENT GAINS A COMPLETE AWARENESS OF A SUBJECT BY VIEWING IT THROUGH A SUCCESSION OF SHOTS.

A. PURPOSE: To demonstrate that different shots of the same subject can show a complete picture of it.

PROCEDURE:

1. Students view a series of slides (or photographs) which describes a stationary subject. Then they choose the pictures which project the most accurate (complete) idea of the subject. (See Teachers' Handbook, Section X). Next, students draw several pictures (from different angles and distances) of a single stationary subject (house, airplane, etc.). Students exchange pictures and determine if they communicate a complete view of the subject. Then students (probably in small groups) plan and take a series of pictures of a stationary subject. The pictures are also exchanged and judged.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: Students can reinforce their understanding of camera placement (distance, angle) as a means of effective visual communication (See Objective IB).

Once they have chosen the pictures which are necessary to project a complete idea of a subject, students could arrange the pictures in a logical sequence in order to project a clear concept of the subject (See Objective IIB). The process of selection and arrangement of the slides (or photographs) should reinforce students' awareness of unity and coherence as important elements in visual communication (See Objective IIC).

The series of slides (or photographs) used in this activity can be utilized to foreshadow upcoming activities designed to help students discover that an incomplete view of a subject can create a misconception of it (See Objective IIIB). For example, because a bicycle is parked on the lawn of a palatial mansion does not necessarily indicate that the bicycle is in good condition.

Also, as students decide to discard certain pictures which are redundant, or poorly-taken, or irrelevant, they are involved in the process of editing - a very important element in film-making (See Teachers' Manual, Section IV).

APPLICATION TO LANGUAGE ARTS: Here is an excellent opportunity to teach the basic elements of the paragraph (topic sentence, controlling idea, supporting details). Students write descriptive paragraphs in which they

1) seek to project a complete picture of the subject,
2) select and organize details to create a single, dominant impression, and
3) maintain a consistent point of view.

The editing process mentioned in regard to the selection of pictures can be applied to the writing process as students revise their paragraphs

1) to include relevant details which they might have omitted,
2) to eliminate redundancy (both in form and in content), and
3) to include more vivid details.

Also, unity, coherence and transition as they apply to the writing of a paragraph can be discussed and applied by students during this activity.

HARDWARE THEORY AND OPERATION: As students photograph their own descriptions their understanding and application of composition in still photography can be developed.

2. Students view a series of slides (or photographs) which describes a moving (changing) subject. Then they choose the pictures which project the most accurate (complete) idea of the subject. (See Teachers' Manual, Section X). Students

draw several pictures which describe a moving subject. For example, a student might choose the subject MY FATHER and draw pictures of his father smiling, frowning with his arms crossed, fishing, carrying a brief case. Students exchange and interpret the drawings ("Your dad likes to fish. He smiles a lot" etc.). Interpretations could be either written or oral. Then students take a series of photographs which describe a person. They exchange and interpret them as above. As students interpret each others' drawings and photographs they should ask questions such as:

Do these pictures provide sufficient details to provide a complete view of the subject?

Are some of the pictures repetitive and therefore unnecessary?

Are some pictures taken or drawn in such a way as to project an unclear or confusing view of the subject?

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: Students' understanding of camera placement (See Objective IB) can be reinforced during this activity.

As students select and arrange (sequence) the slides in order to project a clear idea of the moving subject, their awareness of the role of unity and coherence in visual communication can be developed (See Objective IIC).

Students should realize during the course of this activity that an incomplete view (deliberately omitting pictures of father when he is angry, for example) can create a misconception (slanted view) of the subject (See Objective IIIB).

Students can reinforce their understanding of the editing process as they decide which pictures should be retained in order to project a complete view of the subject.

Consideration of the accurate description of stationary or moving subjects can lead to a consideration of what constitutes an accurate description of an actual occurrence and then to a consideration of television news and, perhaps, documentary (See Teachers' Handbook, Sections V and VI). If it has not been used earlier some specially-developed material is available for use in a study of television news (See Teachers' Handbook, Section X).

APPLICATION TO LANGUAGE ARTS: Students write and revise unified, coherent descriptions of a changing subject.

A study of propaganda devices as utilized in the print medium could be undertaken (See Teachers' Handbook, Section V).

Discussion of accuracy in television news broadcasting can be applied to the newspaper and the news magazine. This can lead to a general study of newspapers and magazines and, perhaps, to a consideration of the larger question, "How does one determine the accuracy of the information which he receives via the several media?"

B. PURPOSE: To demonstrate that an incomplete view of a subject can create a misconception of it.

PROCEDURE: Students view slides which misrepresent their subjects. These slides might include a boy who appears depressed until a close-up reveals that he is simply enjoying himself with a book; a "crowd" which appears large until a long shot indicates that it is actually small, etc. (See Teachers' Manual, Section X). Students become aware that one's concept of a subject can be affected by the camera, and that faulty communication or deliberate misrepresentation can occur as a result of how the camera is manipulated. Then, in small groups, students plan and photograph some shots which deliberately misrepresent a subject. Pictures are exchanged and other students seek out the misrepresentations.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: Propaganda and advertising techniques as applied in the visual medium can be explored here (See Teachers' Handbook, Section V). A number of television commercials are available for use in this study (See Teachers' Handbook, Section X).

APPLICATION TO LANGUAGE ARTS: The discussion of propaganda and advertising techniques can be applied to print.

HARDWARE THEORY AND OPERATION: Students can discuss the various ways which the camera can misrepresent a subject - angle, distance, lighting, etc.

C. PURPOSE: To demonstrate that by arranging shots in a certain order the camera can communicate a process.

PROCEDURE:

1. Students react to a prepared series of slides which depict a familiar trip between two places (See Teachers' Manual, Section X). Students are told that they are to decide which slides should be included in a description (to a friend, perhaps) of how to make the trip. They reject pictures which do not belong (a side trip to a donut shop, shots of a woods scene) and choose the arrangement of the slides which will clearly communicate the process of making the trip.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: Students' awareness of the functions of unity, coherence and transition can be reinforced as students determine which slides should be included in a clear description of the process (See Objective IIC).

APPLICATION TO LANGUAGE ARTS: Students write similar explanations, then exchange and analyze them.

2. Students take pictures (slides or prints) which show how to do something in clear steps (How to fix a flat tire, How to hit a baseball, etc.). Pictures are arranged in logical order and other students "read" them to determine if pictures

clearly communicate the process. Students discuss why the series of shots succeeded or failed to accomplish the communicator's desired goal and how unclear communications could be improved.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: Camera distance and angle can be discussed in relation to student pictures.

Also, students can add oral explanations to the visual explanations which they have created. Then they can discuss the effect of the addition of sound on visual communication (See RELATION BETWEEN PICTURE AND SOUND, Phase III of the Visual Communications Project). Students should realize that the addition of narration can enhance visual communication, yet they should also discover that the addition of too much narration can inhibit the effectiveness of visual communication.

APPLICATION TO LANGUAGE ARTS: Students prepare oral and written explanations which are presented to the class and analyzed.

3. Students prepare a pantomime which demonstrates a certain process. They plan both the content of the shots and the appropriate camera distances and angles which will most clearly communicate the process. The pantomimes are videotaped and shown to other students who decide if the communication is clear.

APPLICATION TO OTHER VISUAL LITERACY OBJECTIVES: Students' choice of camera placement (distance, angle) can be analyzed (See Objective IC).

The concepts of unity, coherence and transition can be applied to the pantomimes (See Objective IIC).

The addition of sound to the pantomime can lead to an analysis of the effect of the addition of sound on visual communication (See RELATION BETWEEN PICTURE AND SOUND, Phase III of the Visual Communications Project).

RELATION TO LANGUAGE ARTS: Students can write explanations of a process and then analyze the explanations for clarity.

4. Students view a film which effectively explains a process (See Teachers' Handbook, Section X). The film is shown with the sound off, and students discuss the effectiveness of the various shots.
   Are they logically arranged?
   Do all of them belong?
   Are there adequate transitions between shots?
   Then if cameras and film are available students plan and make a silent film which explains a process.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: Students' awareness of how effective camera placement (distance and angle) enhances

visual communication can be reinforced during this activity (See Objective IB and IC).

Students' understanding of film-making techniques can be developed (See Teachers' Handbook, Section IV, and RELATION TO OTHER VISUAL LITERACY OBJECTIVES section of activity IIIC2).

The film can be played with the sound on and students can discuss the degree to which the sound adds to the effectiveness of the visual communication.

RELATION TO LANGUAGE ARTS: Students read and analyze explanations of how to do something.

HARDWARE THEORY AND OPERATION: Students can develop competency in the operation of the movie camera during this activity. They can actually utilize several of the procedures which they might have previously learned in the film glossary. (pan, track, etc.)

D. PURPOSE: To demonstrate that by arranging shots in a certain order the camera can tell a story.

PROCEDURE:

1. Students react to a prepared series of slides which tell a story (See Teachers' Handbook, Section X). The series of slides allows students to make decisions as to what shots would best tell the story of a conflict which occurs in a classroom. The slide series has been photographed so that there is no single correct sequence. Students' logical reasons for the inclusion of certain shots are the criteria for the final form of the story.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: As students decide which shots to include in their story they reinforce their understanding of unity, coherence, and transition as applied to visual communication (See Objective IIC).

Students must also determine the effectiveness of certain shots in terms of the distance and the angle of the camera (See Objective IB).

Students' understanding of sequencing and its application can be reinforced here (See Objective IIB).

RELATION TO LANGUAGE ARTS: As students analyze the slide series and develop a logical sequence which tells a story, similar activities using the print medium can be undertaken. For example, students can rearrange sentences in paragraphs to tell a story.

2. Students take pictures (slides or prints) which tell a story. The pictures are arranged in logical order and other students decide if the series of shots succeeds or fails to accomplish the communicator's desired goal. Students can also discuss how ineffective communications can be improved.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: Student pictures can be judged according to whether camera distance and angle are used effectively (See Objective IB).

If students' pictures are slides, sound (tape recording) can be added. As the slide-tape is shown, students can determine if the sound improves the story. Also, they can discuss at what point too much sound can inhibit the effectiveness of visual communication. These activities can serve as a transition to the RELATION BETWEEN PICTURE AND SOUND phase of the Visual Communications Project, which follows.

APPLICATION TO LANGUAGE ARTS: Students can write and read short stories and can begin to develop an understanding of fiction and drama.

3. Students prepare a pantomime which tells a story. They plan both the content of the shots and the appropriate camera placement which will most clearly communicate the story. The "stories" are video-taped and shown to other students who determine the effectiveness of the pantomimes.

APPLICATION TO LANGUAGE ARTS: Students' choice of camera distance and angle can be analyzed by students (See Objective IB).

The concepts of unity, coherence and transition can be applied to the pantomimes (See Objective IIC).

Sound can be added to the video-tapes and students can analyze the effect of the addition of sound on visual communication. This activity can serve as a transition to the RELATION BETWEEN PICTURES AND SOUND phase of the Visual Communications Project, which follows.

APPLICATION TO LANGUAGE ARTS: Students can write and read stories and plays and thus develop an understanding of these genres.

4. Students view a film which tells a story (See Teachers' Manual, Section X). Then students criticize the film.
   Are the shots effectively taken?
   Are they logically arranged?
   Do all of them belong?
   Are there adequate transitions between shots?
   Students plan and make a silent film which tells a story.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: Students' awareness of how effective camera placement (distance and angle) enhances visual communication can be reinforced (See Objectives IB and IC).

Students can develop their understanding of film-making techniques. If students have not begun a study of film, this activity could provide an opportunity to begin such a study (See Teachers' Handbook, Section IV).

Sound can be added to the film, and its effect on visual communication can be judged.

HARDWARE THEORY AND OPERATION: Students can develop competency in the operation of the movie camera during this activity.

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Phase III

VISUAL COMMUNICATIONS PROJECT MILFORD EXEMPTED VILLAGE SCHOOLS

IMAGE AND SOUND

I. THE STUDENT UNDERSTANDS THAT THE ADDITION OF SOUND CAN INCREASE THE EFFECTIVENESS OF VISUAL COMMUNICATION.

A. PURPOSE: To demonstrate that the absence of sound often implies the need for increased visual communication.

PROCEDURE:

1. Students view silent films. They discover that due to the absence of sound, the visual communication is exaggerated in order to communicate the meaning. Then students create their own sound-track for the film--either live, on audio tape or on video tape (over a taped picture). Considering the picture and sound together, the students decide which visual clues are no longer necessary. If cameras and film are available, students can produce their own silent films or silent video tapes which they show to other class members.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: This activity can reinforce several concepts which students have previously developed in the visual communications curriculum. Students note that physical gestures and actions can have meaning, (Phase I, IIA) and that preciseness in visual communication is important, (Phase I, IA). They recall the importance of camera distance and angle in visual communication, (Phase II, IA,B,C) and that by arranging shots in a certain order, the camera can tell a story, (Phase II, III D). This activity and those which follow in Phase III provide an excellent opportunity for students to reinforce their knowledge of basic film terminology--establishing shot, long shot, medium shot, close-up, cut, etc. (See Glossary Section IX, Teacher's Handbook).

APPLICATION TO LANGUAGE ARTS: Students write narrations, either their own or ones based on the silent films and also read short stories. They discover that:

1. narration in both image and print
   a. requires unity through the effective selection of incidents which comprise actions.
   b. requires coherence through chronological arrangement, and through consistent point of view and setting.

c. achieves emphasis through pace, proportion, and climax.
d. achieves style through the development of a sense of movement, and the use of clear, vigorous, and interesting language (visual or verbal).

2. each of the media projects certain kinds of ideas more effectively than the other. For example, print can often express a subject's inner thoughts more effectively than images which, in turn, are able to describe scenes with greater vividness.

An important element of the visual communications curriculum is the development of students' awareness of the comparative strengths and weaknesses of the image and print media. See Teacher's Handbook, Section II, for a comparison and contrast of the image and print media.

HARDWARE THEORY AND OPERATION: This activity provides the opportunity for students to operate movie cameras and projectors.

2. Students conceive and video-tape their own plays or processes which they then show without sound to other students who try to interpret the visual communication. As students seek to discover the meaning, they suggest audible clues which would clarify it. The plays are shown then with the sound turned on, and students discuss how sound can clarify visual communication.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: As students video-tape their plays and processes, they develop their capacity to manipulate the camera (angle, distance) in order to clearly communicate an idea (Phase II, IB,C). Further, students reinforce both their sequencing skills (See Phase IIA,B,C) and their capacity to visually describe a process or tell a story (See Phase II, IIC,D).

As the students act out their plays and processes, they reinforce their awareness of the importance of body language (Phase I, IIA,B).

If students show an interest, here is an excellent opportunity to initiate a study of television (See Section X, Teacher's Handbook, for a description of especially-prepared materials for a study of television).

APPLICATION TO LANGUAGE ARTS: As students read and write plays and produce them for live and television audiences, they can develop an understanding of drama as a genre.

HARDWARE THEORY AND OPERATION: Students can develop their capacity to operate the video-tape recorder and can criticize each others' efforts according to whether or not ideas were clearly communicated.

B. PURPOSE: To demonstrate that the addition of sound to a picture can enhance meaning.

PROCEDURE:

Students view their favorite television shows with the sound turned off. They determine the effectiveness or ineffectiveness of the visual communication. Then students listen to the sound only and determine if it clearly communicates the idea. They should discover that although some shows rely primarily on visual communication (Mission Impossible) and others on sound (All in the Family), the combination of sound with image enhance meaning.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: As students watch the shows, camera distance and angle can be discussed (See Phase II, IB). Students' awareness that the camera (moving eye) can enhance the meaning of visual communication and their understanding of terminology can be reinforced (See Phase II, IB).

Here is an opportunity to begin a study of commercial television, if students indicate an interest. See Teacher's Handbook, Section X, for a description of especially prepared materials for use in a study of television.

Using the commercials which appear in the television programs as a beginning, students might undertake a study of advertising techniques (See Teacher's Handbook, Section V). A number of television commercials are available for use in such a study. (See Teacher's Handbook, Section X).

APPLICATION TO LANGUAGE ARTS: If students undertake a study of persuasion, advertising, and propaganda techniques, parallels can be drawn in the print media.

Persuasive speeches can be prepared and delivered as students develop their speaking skills.

2. Students view slides, some of which describe objects (a house in the moonlight, a "for sale" sign), others which depict happenings (a boy running, a man yelling). Several different sounds (music, narration, dialogue) are played with each slide, and students discover that the meaning of each image is altered by the addition of sound.

   Then students listen to a single sound with which various pictures are combined. They note that the meaning of the sound is changed by each picture. (See Teacher's Handbook, Section X, for a description of materials to be used in this activity). Then students take their own pictures or slides (The Kodak Visual Maker could be used here.) and add sounds to lend various meanings to each one. Students can also add sounds to subjects which have been video-taped.

   RELATION TO OTHER VISUAL LITERACY OBJECTIVES: The effectiveness of this activity can be enhanced by having students add sounds to slides with which they have become familiar in previous visual communications activities. For example: the crosses used in Phase I, IV C could be utilized here.

   APPLICATION TO LANGUAGE ARTS: Students can discover that context also affects the meaning of objects and happenings depicted in the print medium.

   Having noted that sound combines with image to create atmosphere and mood (house in the moonlight with the sound of a wolf howling) and to suggest tone (war victims with sounds of happy children playing), students seek parallels in fiction and poetry. Then they write poems and stories which create atmosphere and mood and which reflect tone.

   HARDWARE THEORY AND OPERATION: Students can reinforce their competency in the use of still cameras, video and audio tape recorders, the Visual Maker, and slide projectors during this activity.

C. PURPOSE: To demonstrate that the combination of sound and image can misrepresent a subject.

   PROCEDURE:
   Students view slides which combine with sounds to misrepresent a subject (small group of people which appears and sounds like a large crowd until a long shot reveals its true size). Then students take pictures and add sounds which misrepresent the

subject of the pictures (See Teacher's Guide, Section X, for a description of materials to be used in this activity). Also, students video-tape subjects which they later misrepresent through the addition of sound.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: This activity reinforces students' awareness that the camera can be used to misrepresent a subject (Phase II, III B). Discussion of misrepresentation can lead to a consideration of truth in visual communication. Students can consider questions like the following: What is truth in advertising? What are techniques employed by advertisers and propagandists to persuade others to undertake certain actions? What comprises honest persuasion? How does the truth of a fiction film or television show differ from that of a television documentary or news broadcast? Each of these questions suggests different areas of investigation. See Sections V, VI, VII, and X of the Teacher's Manual for information which relates to these areas.

APPLICATION TO LANGUAGE ARTS: At this point the class might undertake a media-comparison study, by comparing and contrasting advertising, propaganda, and documentary as they are communicated via radio, television, film, and print.

HARDWARE THEORY AND OPERATION: Students can discuss the various ways in which audio and video recording equipment can misrepresent a subject.

Students can criticize each other's effects in the use of the still camera and video and audio tape recorders.

II. THE STUDENT UNDERSTANDS THAT SOUND CAN RELATE TO IMAGE HARMONIOUSLY OR CONTRAPUNTALLY.

A. PURPOSE: To demonstrate that the concordant combination of sound with image can enhance visual communication.

PROCEDURE:

Students view slides which are combined with sounds. Some of the sounds are in harmony with the subjects of the slides (picture of car, sound of automobile engine), others are not (picture of train, sound of airplane). Students identify the pairs of slides and sounds which logically relate and those which do not. In each case they give reasons for their

choices. Then students are given pictures to which they add appropriate sounds. (See Teacher's Handbook, Section X, for a description of materials to be used in this activity).

B. PURPOSE: To demonstrate that the unexpected combination of sound with image can enhance or inhibit visual communication.

PROCEDURE:

Students view a picture (a roaring lion, for example), then they hear several sounds (a lion roaring, a kitten meowing, someone yelling, and the sound of traffic) which are combined with the picture. Students discuss the effect of each sound and how it could be combined with the picture to communicate an idea. They discover that the unexpected combination of sound with image can have both positive and negative effects on communication. (This is an excellent opportunity for students to discover the use of irony, exaggeration and understatement in visual language).

RELATIONSHIP TO OTHER VISUAL LITERACY OBJECTIVES: This activity is a logical extension of Objective II A.

APPLICATION TO LANGUAGE ARTS: Students can relate concepts of irony, exaggeration, and understatement to reading, writing, and speaking.

III. THE STUDENT PERCEIVES THE SPATIAL RELATIONSHIP BETWEEN SOUND AND PICTURE.

PURPOSE: To demonstrate that camera distance and volume of sound are related.

PROCEDURE:

1. Students listen to various sounds recorded at varying distances from the microphone. Several of the sounds are of the same subject.(a train's engine and whistle drawing closer to the microphone, passing it, and then diminishing): the remaining are single sounds at different distances from the camera (the loud roar of a lion, the far away whine of a jet plane). For each sound, students choose a corresponding picture taken from the same distance from the camera as the sound from the microphone. Then, students listen to sounds and draw corresponding pictures. Other elements of this activity could involve students' locating appropriate pictures in magazines and photographing subjects which correspond to recorded sounds. (See Teacher's Manual, Section X, for a

description of materials to be used in this activity). Students discuss their combinations and judge them according to whether they appropriately combine distance from the camera and volume of sound.

RELATIONSHIP TO OTHER VISUAL LITERACY OBJECTIVES: Students can reinforce their understanding that camera distance and size of the subject are related (Phase II, IA) and that different shots of the same subject can show a complete picture of it (Phase II, III A). Students' experiences here can foreshadow upcoming learning activities which involve the sequential relationship between sound and image (Phase II, IV).

APPLICATION TO LANGUAGE ARTS: Students can read and write descriptions of sounds and can reinforce their awareness of similarities and differences between the print and electronic media.

HARDWARE THEORY AND OPERATION: Composition of pictures can be discussed (See Teacher's Manual, Section III). Students can utilize still cameras and the Visual-Maker during this activity.

2. Students view various pictures of subjects at varying distances from the camera. Some of the pictures are of the same subject (shots of a fire-engine far off, moving closer, departing in the other direction), other pictures are of individual subjects. (See Section X, Teacher's Manual, for a description of materials to be used in this activity. To each picture, students add appropriate sound, either orally or (preferably) on tape recorders. Then they discuss the sounds which others have attached to the pictures, and judge them for appropriate combination of camera distance and volume of sound.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: Students' understanding of the relationship between camera distance and size of subject can be reinforced (Phase II, IA). This activity also provides the opportunity for students to further their awareness that shots taken from various distances communicate different ideas about a subject (Phase II, IIB). Students can also reinforce their knowledge of basic film terminology (See Glossary, Section IX, Teacher's Handbook), and awareness that there is a logical basis for arranging shots in a certain order (Phase II, IIC).

HARDWARE THEORY AND OPERATION: Students can use the tape recorder during this activity.

IV. THE STUDENT UNDERSTANDS THE SEQUENTIAL RELATIONSHIP BETWEEN PICTURE AND SOUND.

PURPOSE: To demonstrate that sound can combine with image to create continuity in visual communication.

PROCEDURE:

1. Students are given a series of related pictures (or slides) to which they add appropriate sounds in order to more clearly communicate an idea. The sound could be narration, sound effects, music, dialogue, or a combination of these, and may be supplied directly (students read dialogue while slides are shown) or tape recorded. Then students listen to series of related sounds (eg. footsteps, door opening, door closing) and draw (or photograph) pictures which illustrate the sounds. (See Teacher's Manual for a description of materials to be used in this activity). If cameras and film are available, students can make slide-tape recordings or films (with tape-recorded sound) which combine image and sound to effectively communicate an idea. They can also plan and produce a television show. (See Teacher's Manual, Section X).

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: This and remaining activities in Phase III provide students the opportunity to utilize a number of skills previously learned in the visual communications curriculum, including:

1. the ability to utilize camera distance and angle for effective visual communication (Phase II, IB).
2. the ability to sequence pictures to project meaning (Phase II, IIB).
3. the ability to apply the concepts of unity, coherence, and transition to visual communication (Phase II, IIB).
4. the ability to arrange shots in a certain order to communicate a process (Phase II, IIIC) or to tell a story (Phase II, IIID).

Students might undertake to make a slide-tape, film, or television documentary (See Teacher's Manual, Section VII).

A study of television or film could be initiated here (See Teacher's Manual, Section IV).

APPLICATION TO LANGUAGE ARTS: Students can write stories or descriptions based on their slide tape recordings. The concepts of unity, coherence, and transition can be applied to student's written and oral expression.

A comparative study of the short story and short film can be undertaken, and concepts such as characterization, plot, and setting can be discussed as students reinforce their understanding of the unique characteristics of the print and image media.

Students can tape-record poetry and then take still pictures or slides which illustrate the poems. The poetry could either be original student work, or could be the work of recognized poets.

If students produce a television show, acting and oral interpretation skills can be reinforced. Students can write plays which are produced on television.

HARDWARE THEORY AND OPERATION: This and subsequent activities in Phase III allow students to make sophisticated use of still, movie, and television cameras. More complex use of recording equipment can also be achieved as students learn to coordinate image and sound to effectively communicate an idea.

2. Students listen to a series of continuous sounds (a marching band, a moving train) which depict movement toward the microphone and then away from it. Then they are given pictures which they match to the sounds.

RELATIONSHIP TO OTHER VISUAL LITERACY OBJECTIVES: This activity can reinforce students' understanding of the relationship between distance and size.

B. PURPOSE: To demonstrate that sounds and images can serve as transitions for each other.

PROCEDURE:

1. Students view still pictures or slides which seem unrelated (e.g. a cow, a jet plane, a piece of cloth, and a man playing a guitar). In small groups, they devise sounds which relate the pictures to each other and which suggest a logical sequence for the pictures. (See Teacher's Manual, Section X, for a description of materials to be used in this activity). Then students compare their arrangements of pictures and sounds and judge the effectiveness of the communication. The sound-tracks could either be presented "live" by students as they show the pictures or could be tape-recorded. If a video-tape recorder is available, students could tape seemingly-unrelated shots which are made coherent by a sound-track. They could play the video portion with the sound off as their classmates try to guess the idea which the pictures convey.

Then the sound is added and students note how sounds provide transitions between the pictures.

RELATIONSHIP TO OTHER VISUAL LITERACY OBJECTIVES: This activity should reinforce students' understanding of sequencing, developed in Phase II, II. Now that they understand that sequence can be achieved through sound as well as image, students should be ready to create more sophisticated communications (films, slide-tapes), Phase I - IC.

Students' awareness of the importance of unity, coherence, and transition (Phase II C) can also be reinforced.

APPLICATION TO LANGUAGE ARTS: Students can relate the concepts of unity, coherence, and transition to their writing.

HARDWARE THEORY AND OPERATION: Students can develop their capacity to effectively use audio and video tape recorders.

2. Students listen to a series of seemingly-unrelated sounds (e.g. a cow mooing, a jet taking off, cloth tearing, and rock music). Then they draw pictures which relate the sounds. Pictures are exchanged and students judge the effectiveness of each others' visual transitions. They judge if the sounds are now part of a unified, coherent communication. Pictures of some of the drawings could be taken on the Kodak Visual Maker and then projected on a screen as the sounds are played. Students in small groups could also make video-tape recordings which relate seemingly-unrelated sounds through pictures. The sound-tracks could then be played with the picture turned off, and other students could try to discover the ideas conveyed by the sounds alone. Then the pictures could be turned on, and students could discuss how the pictures represent transitions between sounds.

   RELATIONSHIP TO OTHER VISUAL LITERACY OBJECTIVES: Students' understanding of sequencing (Phase II, II) as well as of unity, coherence, and transition (Phase II, IIC) can be reinforced. If the video-tape recorder is used, students' capacity to use camera distance and angle for effective communication can be developed (Phase II, IB).

   APPLICATION TO LANGUAGE ARTS: The concepts of unity, coherence, and transition can be applied to the print media.
   Students can discuss how sound is conveyed in print and can write descriptions of sounds.

Students' previous discoveries of the differences between the print and visual media can be reinforced.

HARDWARE THEORY AND OPERATION: Students can develop their ability to use the video-tape recorder and the Visual Maker.